

Exploring Music: Test Two Study Guide (50 Questions)

People and Places

Josquin des Prez (c.1450-1521)- Important composer, influenced many generations of composers. Ave Maria motet by Josquin demonstrates Renaissance musical style (motet, latin text, *a cappella*, changes in meter equals alternates, duple and triple meters, changes in textures: alternates Imitative and Homophonic)

Giovanni Palestrina (c.1525-1594)- Italian composer who is credited with saving Polyphony. Used strict control of dissonances. Composed Pope Marcellus Mass (1567): 6-voiced polyphonic setting of the Mass ordinary.

Henry Purcell (1659-1695)- Purcell has various posts as singer, organist and composer. He wrote masques and operas for several venues; his famous stage work, *Dido and Aeneas*, was written for a girls' boarding school in Chelsea where he taught. As an international figure, Purcell wrote in many genres, assimilating the Italian operatic style with the majesty of French music, all while adding his own lyrical gift for setting the English language to music.

Antonio Vivaldi (1678-1741)- One of most prolific composer of his era. Wrote much chamber music and numerous operas, as well as cantatas, oratorio and an extended setting of Gloria, which today is one of his most performed works. Grew up in Venice and attended Ospedale della Pieta.

Johann Sebastian Bach (1685-1750)- German composer

Weimar- (1708-1717) Organist for the Duke of Weimar

Cöthen- (1717-1723) Music director for the Prince of Cothen

Leipzig, St. Thomas's Church- (1723-1750) Cantor and Music Director of St. Thomas' Church (Lutheran church)

George Frideric Handel (1685-1759)- Prolific, much success in London writing Italian Opera Seria.

Council of Trent- (1545-1563) sporadic meetings. Part of the counter reformation. Point was to capture loyalty by using accessible music; go back to Gregorian Chant; issues with polyphony.

Terms

- 1) Renaissance (c.1450-1600)- The Rebirth
- 2) Humanism- Less reliance on tradition and religion ; focus on human fulfillment; thought centered on human issues and the individual.
- 3) Ordinary of the Mass:
 - a) Kyrie- The first item of the Ordinary in the Roman Catholic Mass. Its construction is threefold, involving three repetitions of "Kyrie eleison" (Lord, have mercy), three of "Christe eleison" (Christ, have mercy), and again three of "Kyrie eleison."

- b) Gloria- A section of the *Mass*; the second musical *movement* of the *Ordinary*.
 - c) Credo- A section of the *Mass*; the third musical *movement* of the *Ordinary*.
 - d) Sanctus- A section of the *Mass*; the fourth musical *movement* of the *Ordinary*.
 - e) Agnus Dei- A section of the *Mass*; the last musical *movement* of the *Ordinary*.
- 4) A Cappella- Choral music performed without instrumental accompaniment
 - 5) Cantus firmus- (fixed melody), usually of very long notes, often based on a fragment of *Gregorian Chant* that served as the structural basis for a polyphonic composition, particularly in the Renaissance
 - 6) Imitation- Melodic idea presented on one *voice* and then restated in another, each part continuing as others enter.
 - 7) Pervading imitation- All voices sing the same melodic material in sequence. Voices enter one-by-one at points of imitation and sing the same melodic material even after beginning at different pitch levels.
 - 8) Reformation- 95 theses by Martin Luther (1517)
 - 9) Counter Reformation- A reformation movement within the Roman Catholic Church that began in the mid-sixteenth century, in reaction to the Protestant Reformation.
 - 10) Madrigal- Renaissance secular work originating in Italy for voices, with or without instruments, set to a short, lyric love poem; also popular in England
 - 11) Word painting- Musical pictorialization of words from the text as an expressive device; a prominent feature of the Renaissance madrigal.
 - 12) Madrigalism- A striking effect designed to depict the meaning of the text in vocal music; found in many *madrigals* and other *genres* of the sixteenth through eighteenth centuries
 - 13) *Musica transalpina*- Work published in 1588 in which Italian madrigals were transplanted to England. Had great influence on English composers. Volume I contained 57 pieces including examples by Marenzio, Palestrina, and Byrd.
 - 14) Baroque period (c.1600-1750)
 - 15) Functional harmony- Tonal harmony based on major and minor keys.
 - 16) Tonality- Principle of organization around a *tonic*, or home, *pitch*, based on a major or minor *scale*.
 - 17) Basso continuo- Italian for "Continuous bass" Also refers to performance group with a bass, chordal instrument (*harpsichord*, *organ*), and one bass melody instrument (*cello*, *bassoon*)
 - 18) Opera- Music drama that is set generally sung throughout, combining the resources of vocal and instrumental music with poetry and drama, acting and pantomime, scenery and costumes.
 - 19) Opera seria- Tragic Italian *Opera*.
 - 20) Recitative, Aria, & Arioso
 - a) Recitative- Solo vocal declamation that follows the inflections of the text, often resulting in a disjunct vocal style; found in *opera*, *cantata*, and *oratorio*. Can be *secco* or *accompagnato*.

- b) Aria- Lyric song for solo voice with orchestral accompaniment, generally expressing intense emotion; found in *opera*, *cantata*, and *oratorio*.
 - c) Arioso- Short, *aria*-like passage.
- 21) Da capo aria- Lyric song in *ternary*, or **A-B-A**, form, commonly found in *operas*, *cantatas*, and *oratorios*.
 - 22) Castrato- Male singer who was castrated during boyhood to preserve the soprano or alto vocal register, prominent in seventeenth-and early-eighteenth-century *opera*.
 - 23) Ground bass- A repeating *melody*, usually in the bass, throughout a vocal or instrumental composition.
 - 24) Solo Concerto- Instrumental genre in several *movements* for solo instrument (or instrumental group) and *orchestra*.
 - 25) Concerto Grosso- Baroque *concerto* type based on the opposition between a small group of solo instruments (the *concertino*) and *orchestra* (the *ripieno*).
 - 26) Cadenza- Virtuoso solo passage in the manner of an improvisation, performed near the end of an *aria* or a *movement* of a *concerto*.
 - 27) Baroque Orchestra (Basic & Festive)
 - 28) Figured bass- Baroque practice consisting of an independent bass line that often includes numerals indicating the harmony to be supplied by the performer. Also *thorough-bass*.
 - 29) Opus- A number, often part of the title of a piece, designating the work in chronological relationship to other works by the same composer.
 - 30) Movement- Complete, self-contained part within a larger musical work
 - 31) Ritornello form- Short, recurring instrumental passage found in both the *aria* and the Baroque concerto grosso, Also *tutti*.
 - 32) Fugue- Polyphonic form popular in the Baroque era in which one or more themes are developed by imitative counterpoint.
 - 33) Collegium musicum- An association of amateur musicians, popular in the Baroque era. Also a modern university ensemble dedicated to the performance of of early music.
 - 34) Ospedale della Pietà- A convent, orphanage, and music school in Venice that produced many virtuous composers.
 - 35) Orchestral suite- Also known as an Overture. In a series of four suites composed by Johann Sebastian Bach.
 - 36) Stylized dances- Started in the late Renaissance period. Elements like irregular cadences, subtle phrase lengths, unusual harmonies, and counterpoint are common.
 - 37) Binary form- Two-part (**A-B**) form with each section normally repeated. Also *two-part form*.
 - 38) Ternary form- Three-part (**A-B-A**) form based on a statement (**A**), contrast or departure (**B**), and a repetition (**A**). Also *three-part firm*.
 - 39) Cantata- Vocal genre for solo singers, *chorus*, and instrumentalists based on a lyric or dramatic poetic narrative. It generally consists of several *movements*, including *recitatives*, *arias*, and ensemble numbers.